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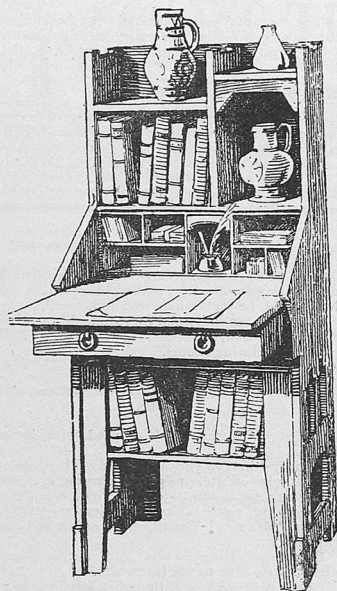
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"Early English" Writing Cabinet.



Important Notice. Our readers who are either building new houses, or are contemplating re-decorating their present homes, are invited to write us for information regarding color harmony and artistic schemes of furnishing. We employ trained skill to solve all questions on interior decoration. As our space is necessarily limited, correspondents who do not receive a reply in this department will be replied to by mail by the Editor.

BED LINEN.

WATERBURY, Conn., December 4, 1894.

Dear Sir:

I write to enquire if you can give me any information as to the proper materials and prices in the way of bed linen. I refer of course to sheets, blankets and the like, and would like to have some reliable information on this important matter. Yours truly,

MRS. H. RANSOM,

ANSWER.

Sheets and pillow cases are almost invariably of either linen or muslin. The linen is grass-bleached and is of Irish or Belgian manufacture. Its width is ordinarily 90 ins. and it costs from eighty-five cents to \$2.50 per yard, according to the quality of the linen, its weight and fineness. The width for pillow and bolster cases is 45 ins. and the price from forty to eighty-five cents. Linen in narrow widths can be found, but the widths given are the standard measures. Linen sheets, hemstitched, of Irish make are sold for from \$5.00 to \$12.00 per pair and the cases to match for from \$1.75 to \$3.00. Those with a slight pattern of embroidery along the hem are \$14.00 per pair and the cases \$4.50, while sheets

of beautiful quality, with both hemstitching, and embroidery, cost \$12.00 to \$15.00 and the corresponding cases \$3.50 to \$4.50 per pair. These are as dainty and luxurious as the most fastidious could wish.

Muslin, that is to say cotton, is now universally used for bed linen in the ordinary home. There are many mills which supply an excellent article, and muslin comes in varying widths to suit all sizes of beds. The unbleached muslin is preferable to the bleached, as the bleaching process impairs the textile fibers. It whitens rapidly with frequent washing.

Muslin that is ten quarters wide is the best width for a full-sized bed, the nine-quarters being a generous width for the three-quarters bed and the forty-five to fifty inch muslin for single beds. A sheet should never be less than two and one-half yards long, as nothing is more annoying than a sheet which pulls out at top or bottom. "Union sheeting" is a compromise, both in price and material, being half linen and half cotton thread. This is not commonly sold, and is only woven in standard widths for sheets and pillow cases.

BLANKETS.

Every blanket that is all wool is now called "California," although the original ones so designated were woven of California wool. The price of wool blankets depends upon the weight, which averages from four to six pounds for a good article, and upon the width. This is measured by quarters, but although the blankets are woven of honest width the process of "fulling," or finishing, shrinks them so that to have a blanket measuring nine-quarters one must buy one marked ten or eleven quarters. Good all-wool blankets of eleven-quarters, the average width, and weighing four pounds, will be \$5, while \$8 will buy a finer one. The prices increase with increased weight and width, till one marked thirteen-quarters and weighing six pounds will cost from \$12 to \$15.

The cheap grade of blankets in gray and white are made of mixed cotton and wool, carded together, and so skillfully is this done that it is difficult to tell when a little cotton is put in. Such blankets in medium sizes are from \$2.50 to \$3 a pair, while a cotton blanket is but \$1.50. Small blankets for cribs and cradles come in all but the cheapest grades, and are rarely anything but white.

ECONOMICAL RUGS.

SALT LAKE CITY, November 20, 1894.

DEAR SIR: Would it be too much trouble for you to give me some information regarding low-priced rugs for bed-rooms. I don't like carpets and I want to buy something that is both artistic and economical. Hoping that I am not trespassing too much on your time, I am, yours sincerely,

MRS. A. H. PETTINGALL.

ANSWER.

We would recommend your purchasing Japanese rugs, which are of cotton dyed in dull colors. These are very largely used in summer homes, and will make fine bed-room floor coverings. We warn you, however, that the colors are apt to fade, and if this is no objection the buying of such rugs is recommended. A rug 3 x 6 ft. costs \$2.50, and the price will run up to \$25, according to size. Ingrain rugs, which are otherwise known as Kensington Art Squares, from the Art School which supplied the designs, are made in American factories, and one 9 x 12 ft. can be bought for \$12. In addition to these there is a species of American made cotton rug in imitation of the more costly Eastern rugs; a rug measuring 12 x 15 ft. will cost from \$10 to \$12. The Smyrna rug, which is made everywhere, is a product of the steam loom and is alike on both sides, which renders it very serviceable. Small ones of American make are less than \$1, but those with soft coloring and firm texture cost from \$5 to \$45, the latter measuring 10 x 15 ft. The real, all-wool, Kazak and Daghestan rugs are woven on hand looms. The Kazaks are made in Turkestan among the Caucasian mountains, and have a short nap. One 4 x 7 ft. will cost \$50. The Daghestans are of nicer quality, and are made higher up in the same mountains. They range in price from \$10 to \$50, according to size.

Fur rugs give warm, luxurious effects, and all kinds are for sale, from the little red fox skin, with its head mounted thereon, to the lion skin, the most expensive of all. White, gray and

black bear skin rugs in moderate sizes are \$3, to \$8; leopard rugs \$20 to \$50, and tiger rugs, with a fierce head mounted at one end, cost \$100 and often more.

GOUVERNEUR, N. Y., Oct. 5, 1894.

EDITOR THE DECORATOR AND FURNISHER.

DEAR SIR:—I have taken THE DECORATOR AND FURNISHER for three years past, and now I want some new carpets and a few pieces of furniture to complete the furnishing of the ground floor of my house, and write you for information as to what colors of carpets I should purchase.

I inclose a sketch of the floor showing the hall, parlor and dining rooms, all communicating and all sunny rooms. As you will observe, the parlor and hall have a southerly aspect. My walls are pinkish yellow (painted) with a festoon of roses in the frieze. From what I have read in THE DECORATOR AND FURNISHER, I should have adopted blue as the prominent color for these sunny rooms; but, being a brunette, my taste runs to pinks, yellows, olives, tans, browns, etc., and my dresses do not harmonize with blue. I have been looking for carpets with a cream or buff ground, with suggestions of olive, pink and tan in the design, but cannot get such a combination. I have searched Rochester, but the various patterns of body Brussels there are all homely, and I can only get the colorings in Moquettes, they tell me. My shades are yellow, and I have Brussels lace curtains over.

I write you for suggestions as to the cure of my trouble. I might have been satisfied with a red carpet and hair furniture had I not read THE DECORATOR AND FURNISHER. Would it take too much of your valuable time to ask your advisers, Messrs. W. & J. Sloane, to send me samples of what you consider proper? I do not wish to be extravagant in the matter, and must limit the price to from 75 cents to \$1.25 per yard. It will take about 75 yards to cover the entire floor.

Very truly yours,

MARIE RICHARDSON.

ANSWER.

We are very glad to hear from you, as it is our desire to assist our readers at all times, and considerations of practical questions of the kind contained in your letter are of great value to our readers in general. Decorators, on general principles, prefer to decorate apartments having a southerly aspect with the cool or non-luminous colors—blue, green, violet, etc.—for such colors not only neutralize, to an extent, the powerful glare of yellow sunlight in an apartment, but on a hot day they make a room a very inviting retreat, the cool colors giving one a sense of spiritual, as well as physical, refreshment. Circumstances, however, alter cases, and in your case, where the walls are already painted in pinkish yellow, and your complexion is one that requires a background of warm or luminous color, your proper course will be to choose a carpet in russet, yellow and blue, or grayish old rose, or in tones of salmon, cream, copper and silver. You may also have a carpet in a bright, deep olive, or one in old rose and sea green, or in a tone of deep russet olive. We have handed your letter to the Messrs. Sloane, and have instructed them to send you samples in body Brussels and Moquette in the above colorings, and have no doubt but that you will be able to select a suitable pattern therefrom.

FURNISHING AND DECORATING A SEATTLE COTTAGE.

SEATTLE, Wash., November 27, 1894.

Editor THE DECORATOR AND FURNISHER.

DEAR SIR: I herewith enclose the plan of our little cottage, and ask your suggestions for decorating and furnishing. The following are some points that may assist you. The house is on the northeast corner; the rooms are well lighted; the hall receives light from windows on the landing; the woodwork and floors are in natural wood, fir; the fireplace in hall is of buff pressed brick, hearth, buff tiles; the mantel is a simple oak shelf resting on corner posts; the fireplace is trimmed with black iron, fastened with irregular bolts; black irons and wood basket; the wainscoting in hall and ceiling beams are fir; the wainscoting, 4 ft. high, partly enclose one side of stairs, ending at the foot in a square post which extends to the ceiling; between stair

rail, which extends straight back, and grille work under ceiling is an open space for drapery.

The bookshelves in reception room are to be curtained. The shelves, including cabinet, which is under art window, is 4 ft. high, and form a shelf across that side of room. We expect to tint the walls. We want good draperies and floor coverings and beautiful effects in coloring. So far as you can, go into details in making suggestions. Tell me, if you can, where to get the articles you suggest. Could you, would you, give the tints? I enclose stamp for reply. I need the information now, and at this magnificent distance it will be some time before I can hear from you.

Any suggestions you make I will, indeed, appreciate.

Yours very respectfully,
MRS. WILLIAM THOMPSON.

ANSWER.

First the dream, then its realization. Dreaming and planning for months, trying to anticipate every possible contingency in the finished product of thought and labor, and then the tangible reality. Such is the young couple's experience, among their first and most pleasurable. Here, possibly, is a case in point. A pretty little home, not costly, but yet fit for prince and princess. Its drawings indicate forethought a-plenty. It stands on a northeast corner, and that is good. It is well windowed to south, east and west. The rooms are nice of size, and handy to get at. Upstairs, at top of the straight stairway from a fine hall, you enter any room up there, including bath room, by taking a step to right, left or front. The bath room is large, and every bed room is nicely situated as regards sun and light. A model little home.

The Woodwork

throughout, including the floors, is of natural fir, a beautiful and serviceable wood, one of the finest of our great American forests. It is a close-grained wood, of a beautiful reddish color, and susceptible of a high polish. We suggest that it be filled with shellac throughout and finished in varnish of a good interior grade. Spar varnish is excellent for the floors, after filling with shellac, or shellac finish alone will answer. Simple oil finish is also good. But in any event do not suffer paint or cheap "floor finish," which is a poor, sticky, rosin varnish, to go upon it. Wax finish is nice for the reception room floor, as it is small and not in use enough to require much labor in keeping it looking well, for wax finish requires labor at pretty frequent intervals if it is to look at its best. For the hall floor shellac finish will answer nicely, while for the parlor floor a spar varnish finish might be desirable, with oil finish for dining room and kitchen floors. Upstairs, oil finish for the floors, rubbed dry to a semi-polish, is indicated. A rag dampened with crude petroleum oil will suffice to rub them clean occasionally. Use no water on the floors. The woodwork finish, upstairs and down, should be filled with shellac varnish, rubbed down with fine sandpaper, and finished with a good coach varnish, though good copal or coach rubbing varnish will answer for coating beneath the finer finish. Coach varnish of the best grade is more elastic than common copal, and is cheaper as a finish in the long run, because less liable to scratch or mar and lose its luster. But about all these technical matters the painter will be able to explain.

We assume that the interior walls are hard, white plaster finish, and we believe they are to be "tinted," but whether in oil or water colors we are not advised. But oil colors are best, especially for downstairs, because they can be cleaned when dirty and water colors cannot. Hard, painted walls are sanitary; porous, water-color filled walls are not. We shall, therefore, indicate oil color tints.

The Hall

and the *chef d'œuvre* of the whole. The owners evidently meant it so and the architect has carried out their ideas. There are windows on the landing; the fireplace is built up of pressed buff bricks, while the hearth is laid with buff tiles; there is a plain shelf mantel of oak (the only oak in the hall), resting on corner posts. The fireplace is trimmed with black iron studded irregularly with bolt heads; the andirons and woodbasket are black; a four-foot wainscoting runs

around the sides, and partly encloses one side of stairway, ending at the foot of same in a square post extending to the ceiling. Between stair rail, which extends straight back, and grille work under ceiling is an open space for drapery. The ceiling is beamed, and all the woodwork, except the mantel, is of natural fir wood. The hall is 9 ft. wide and 17 ft. long.

We would advise a dull buff for the walls, or such a buff as will approximate the chimney bricks, while the spaces between the polished fir rafters or beams may be colored a dull China blue. Or the walls may be colored with French yellow ochre, and the ceiling spaces in buff. Either will look well.

Any drapery employed here should be in dull blue, ochre, brown or red. These are good colors for any furnishings in the hall.

For the floor, a rug at entrance, and opposite entrances to rooms on either side. Colors: dull blues, brown, red, with brown predominating.

The Reception Room

occupies the southwest corner of the first or ground floor. It is 9 x 10. We suggest this coloring: walls, ashes of roses; ceiling, cream; frieze, maréchal neil with a Louis XV. design stenciled in corn-flower blue and white; upholstery, in buff, silver and pink; drapery, old blue; rug, polychromatic oriental.

Parlor

An apartment 12 x 15, with southwestern exposure, and adjoining dining, entrance therefrom being by way of a draped doorway. Entrance also from hall. Wall, duck's egg green; ceiling, canary; frieze, sage, with renaissance design in ochres. Upholstery, Empire green, gold, old pink. Drapery, old pink and cream. Floor covering, russet brown and Empire green.

Dining Room.

Occupies northwest corner. Size, 13 x 15. Walls.—Dove. Ceiling.—Pale buff. Frieze.—China blue with buff colonial stencil pattern. Upholstery.—Russet yellow and blue. Drapery.—Russet yellow. Rug.—Russet yellow and blue.

The S. E. Bedroom.

Is 9 x 12½, an unusual and difficult shape. A proper arrangement of furnishings will do much to counterbalance such an illy-proportioned apartment. Preserve the full width by keeping the middle sides clear of furniture, and decrease apparent length by placing as much of the furniture at the ends, or at the east end, as possible. Certain decorative treatment of walls and ceiling would help matters some, but we will not go to that expense and trouble. Here is a color scheme for this room:

Walls.—Pearl gray. Ceiling.—Rose. Frieze.—Lavender, with renaissance stencil pattern in light blue. At bottom of stencil nail a plain picture moulding of fir. Upholstery and Drapery.—Grayish, old rose and pale green. Floor covering.—Rug, with cream, old rose and bluish-green colors.

S. W. Bedroom.

This room is 13 x 15, and joins the preceding apartment by a portière-draped doorway.

Walls.—Lavender. Ceiling.—Very pale cream. Frieze.—French lilac with stenciled colonial design in pearl gray, picture moulding at bottom. Upholstery.—In lavender, buff and salmon-pink. Drapery.—Pink. Floor covering.—Rug, with lavender, buff, blue and salmon colors.

N. W. Bedroom.

Size, 10 x 15. Presumably the guest chamber. Located at a colder point than the preceding rooms, a warmer color is indicated for it, as follows:

Walls.—Salmon. Ceiling.—Primrose. Frieze.—Deep salmon-pink with light green stenciled pattern, renaissance style. Upholstery and Drapery.—Yellow. Floor covering.—Rug, pink and gray.

N. E. Bedroom.

The servants' room, situated over the kitchen. Size, 9 x 10½. Walls, chamois; ceilings, straw; frieze, run a plain stencil pattern on wall in lavender.

Bath Room.

Size, 7½ x 8½. Paint walls and ceiling in enamel white, which is the purest zinc white slightly tinged with Berlin blue and mixed with hard copal varnish to give it a glaze finish. White or light colors or tints, like pearl, pink, flesh color, robin's egg, sea-green are all nice for a bathroom. Dark, heavy colors seem out of place here.

The Kitchen.

Size, 9 x 10½, at northeast corner. Paint walls and ceiling in oil color, citron; a greenish yellow would be serviceable and look well.

Flat tints are indicated for the bedrooms and reception room, and half oil colors for hall, parlor and dining rooms.

Colors Indicated in Foregoing Color Suggestions, with Formulae.

Ashes of Roses—Pink, tinged with lamp-black.
Canary—Lemon yellow, tinged with white.
Chamois—White, 1 part; chrome yellow, 1-50 part; vermilion, 1-30 part.
Cream in tint—White, with lemon yellow; or tint golden ochre with little Indian red and raw umber.
Cornflower Blue—White and Berlin blue; about ¼ lb. blue to ¾ lbs. white.
China Blue—Add a little red in Berlin blue.
Citron—Orange yellow, tinged with chrome green.
Dove—Salmon pink—Modify salmon by reducing yellow and adding red.
Duck's Egg Green—Tinge white with ultramarine blue and add chrome green to give slight greenish cast, but not enough to quite overpower blue.
Dove—4 parts white, 2 parts vermilion, 1 part Prussian blue, and 1 part chrome yellow.
Dull Buff—Add little umber to buff.
Enamel White—Add trace of Berlin blue to zinc white.
French Lilac—3 parts white, 4 parts carmine, 1 part Prussian blue.
Flesh Color—Tint white with yellow and red; yellow to predominate.
French Yellow Ochre—A standard pigment of dark brownish-yellow cast.
Lavender—Purple reduced with white.
Light Blue—Add Prussian blue to white.
Light Green—Light shade chrome green.
Maréchal Neil—Tint lemon yellow with white.
Pearl Gray—White, tinted with Prussian blue and lamp-black.
Pink—White, tinted with carmine.
Primrose—Add a little white to lemon yellow.
Pearl—White, tint with vermilion and Prussian blue, and tone with black.
Pale Buff—Yellow ochre and Venetian red, tinted with white.
Rose—White, tint with carmine.
Robin's Egg Blue—White, tinted with Prussian blue and trace of black.
Salmon—White, 5 parts; medium yellow, 1 part; vermilion, 1 part.
Straw—White, tinted with chrome yellow, and tinted over slightly with burnt umber; or, chrome yellow, 5 parts; white, 2 parts; red, 1 part.
Sea green—White, chrome yellow, and chrome green.
Very Pale Cream—Reduce cream with white.
It is impossible to give proportions in all cases, because there is, unfortunately, no standards for colors outside of those which the spectrum shows us, and ideas vary greatly as to what constitutes even the commonest tints. Thus, primrose and Maréchal Neil require the same colors, and in nearly the same proportion, but there is a difference of shade, and the best we can do is to refer interested one to the objects which give name to these colors. So with pink, rose, etc. Flesh color is really a reddish-yellowish white, but the popular conception is that it is pink. Pink flesh is an anomaly, or would be if it existed.
The whole subject of color is one full of difficulty to the student, and yet it is both useful and instructive and fascinating.